AGO

Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

Year in Review • 2009–2010

AGO

"I cannot say enough good things about the AGO.... Thank you for a sublime experience!" —AGO visitor from Chicago

The Art Gallery of Ontario fulfilled its mission to bring art and people together with resounding success in 2009–2010. In this first full year of operation as the "transformed AGO," we welcomed a total of 878,478 visitors — our highest annual attendance in more than 15 years. Building on the enthusiastic public response to the launch of the expanded and renovated building in November 2008, people came to experience the newly installed collection galleries, exhibitions from around the world, education programs and community activities. They exchanged points of view and discovered new perspectives. Visitors discussed works of art with the artists who created them. Families played in our Off the Wall! hands-on centre and connected with engaging displays of art by schoolchildren in our community gallery. Audiences of all ages enjoyed hip hop performances, chamber music and poetry readings in Walker Court and attended receptions, dinners and weddings in our Baillie Court event space. They savoured exhibition-themed menus in FRANK Restaurant, bought that perfect gift in shopAGO, relaxed with a drink in the Espresso Bar overlooking Grange Park and chatted over a snack in caféAGO. The public explored and celebrated every aspect that makes the AGO the imaginative centre of our city and province.

The public continued to revel in the architecture created by Frank Gehry, with the AGO being awarded the People's Choice Award for Architecture in the Commercial and Institutional category, chosen from among 32 structures across the city.

The Gallery's collection was enhanced with strategic acquisitions of historical and contemporary works. With 507 works added in 2009–2010, the AGO's collection now totals more than 79,500 works. A highlight was an extraordinary gift by leading art collector and philanthropist Dr. Ydessa Hendeles of 32 Canadian and international artworks, strengthening the AGO's contemporary holdings.

An ambitious exhibition schedule brought works of art from around the world to Toronto. The major draw for the year was the blockbuster exhibition *KING TUT: The Golden King and the Great Pharaohs*, organized by the National Geographic Society, Arts and Exhibitions International (AEI) and AEG Exhibitions, with cooperation from the Egyptian Supreme Council of Antiquities. The show featured a collection of more than 100 artifacts that explored how life and art evolved in Egypt under various rulers, spanning 2,000 years of ancient Egyptian history. The show ran until May 2, with a total attendance of 404,364 visitors — the third-highest exhibition attendance in the AGO's history.

The AGO's commitment to education received a major boost with the contribution of $7.5 million from the federal government's Infrastructure Stimulus Fund toward the Gallery's Weston Family Learning Centre. This support allowed the AGO to move forward immediately with the renovation and expansion of our education area. The project was first made public in 2008 with the announcement of a lead gift of $12 million of capital and endowment funds from The W. Garfield Weston Foundation — the single largest gift in support of art education in the Gallery's history. The Weston Family Learning Centre will enable the Gallery to increase participation in art education for all ages, with dedicated spaces for art instruction, workshops and community-based exhibitions. The Centre will be a fully wireless, networked facility featuring broadcast and videoconferencing capabilities that will enable the Gallery to reach out to students and teachers in their classrooms through online interactive technologies — revolutionizing the way we approach education.

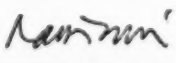
In August, we celebrated the tenth anniversary of the AGO's award-winning youth outreach program, Teens behind the Scenes. Over the past decade, programs for youth have been created by youth, dazzling the city with some of the most imaginative and unforgettable art projects — from a skateboard ballet featuring dancers from the National Ballet of Canada and Toronto's hottest skateboarders, to a forest installation made entirely from a month's supply of paper destined for recycling. In addition to events and exhibitions, the AGO's Youth Council is also focused on developing regular youth programming for FREE After 3!, which offers secondary students free admission to the AGO weekdays after school.

FREE After 3! is just one element of our ongoing efforts to ensure that the AGO welcomes visitors from all walks of life. Free admission on Wednesday evenings has been an AGO tradition for more than 25 years. And through our partnerships with community organizations across the city, such as the Toronto Public Library and the Institute for Canadian Citizenship, an increasing number of challenged communities are able to consider the AGO one of their regular destinations.

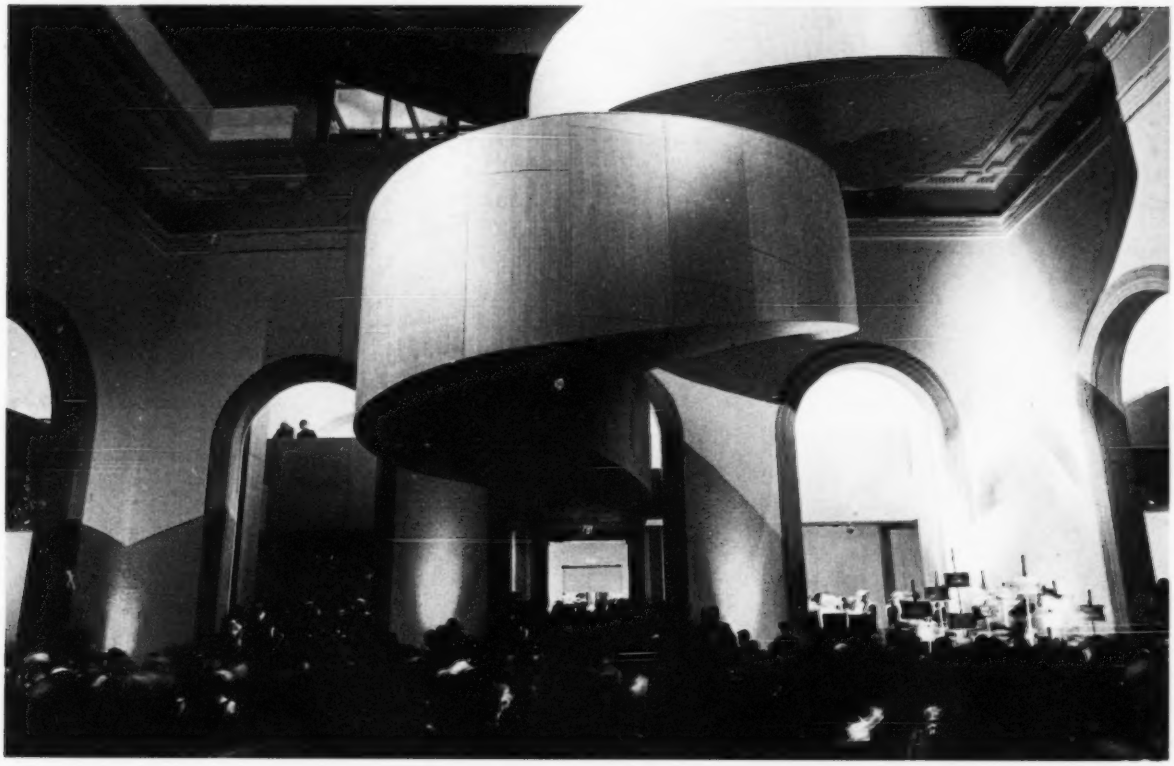
Despite the uncertain economy and the learning curve associated with operating a newly expanded facility, the AGO successfully completed the 2009–2010 fiscal year with a net surplus of $1.5 million. This strong financial position is due to the success of the *KING TUT* exhibition and will provide increased stability to the AGO's operation in 2010–2011. We also want to thank the Government of Ontario for its annual support, which represents 40 percent of the AGO's operation. This secure foundation enables our institution to adjust more readily to economic challenges while investing in exhibitions and education programs that benefit the people of Ontario.

In summary, it is our privilege to report that the 2009–2010 year was filled with notable achievements as we continue to reach out to our many communities and affirm that art truly *does* matter.

Tony Gagliano
President



Matthew Teitelbaum
Michael and Sonja Koerner Director, and CEO



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APRIL

- The AGO opens the exhibition *Remix: New Modernities in a Post-Indian World*. Organized by the Heard Museum and the Smithsonian National Museum of the American Indian, the exhibition explores complex ideas about what it means to be an indigenous artist in the twenty-first century.
- The Art Gallery of Ontario's fifth annual Massive Party fundraiser is the first on-site benefit to be held at the AGO since its grand reopening. As part of the *Massive Uprising* theme, guests are encouraged to join the revolution and make love, not war.
- The AGO partners with the Ontario College of Art and Design, University Settlement and the local neighbourhood for the sixth annual Grange Park Cleanup, held in conjunction with Mayor David Miller's Community Cleanup Day.

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MAY

- The AGO participates in the CONTACT Toronto Photography Festival with the video projection *Émile* by artist Bettina Hoffmann. The work is installed in the AGO's innovative storefront exhibition space, the Young Gallery.
- Reality is suspended as the AGO welcomes *Surreal Things*, organized by London's Victoria and Albert Museum. A Canadian exclusive, the exhibition examines the influence of Surrealism on theatre, interiors, fashion, film, architecture and advertising.

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- Mexican artist Marco Antonio Cruz is awarded The 2009 Grange Prize for contemporary photography. A partnership between the AGO and Aeroplan, the annual $50,000 prize is the largest of its kind in Canada and is decided entirely by public voting.

- AGO executive chef Anne Yarymowich is named Chef of the Year by the Ontario Hostelry Institute at its Gold Awards Dinner.

JUNE

- The transformed AGO takes home Toronto's People's Choice Award for Architecture (the Pug Award) in the Commercial and Institutional category. The AGO wins out over 32 structures across the city.

- The AGO's Pride Week celebrations begin with the installation *Artwherk! Show for PRIDE*. Visitors are invited to celebrate the power of artistic creation through this showcase of work by young and emerging LGBTTQQ2S artists.

JULY

- The AGO marks the fiftieth anniversary of Cape Dorset's famed Kinngait Studios with the exhibition *Arctic Spirit*, showcasing prints and sculpture from this internationally renowned centre.

- Five AGO volunteers receive a 2009 Ontario Volunteer Service Award for 30 years of service. Ella Klajnerman, Carol Lindsay, Joan London, Diane Thornton and Sybil Wilkinson are recognized for their contributions and continuous years of commitment to the AGO.

AUGUST

- The AGO's award-winning Teens Behind the Scenes program celebrates its tenth anniversary with special exhibitions and events. Over the past decade, the program has involved more than 15,000 local young people in its activities.

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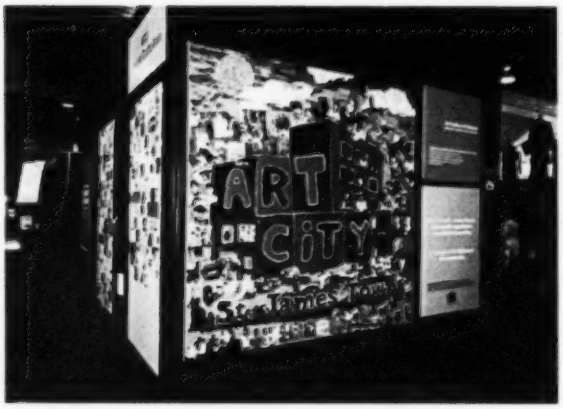

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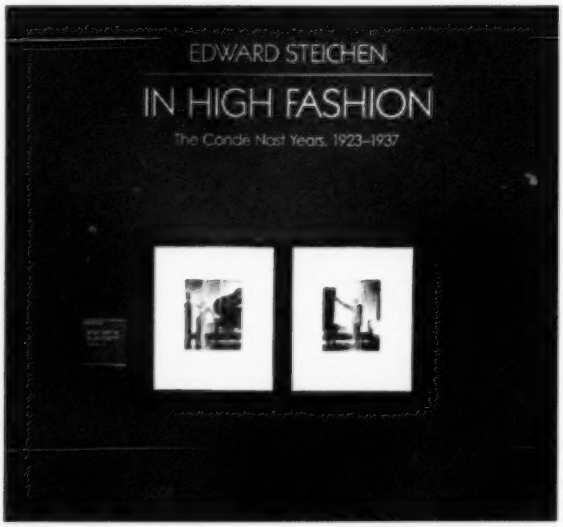
- The AGO's booth at the CNE explores the theme *Cultural Mosaic of Toronto*. Three community arts organizations — ArtHeart Community Art Centre in Regent Park, Art City in St. James Town, and UrbanArts Community Arts Council in Weston — create art murals celebrating their identity.

- AGO supporters Sandy and Joseph Rotman are recognized as Outstanding Philanthropists by the Greater Toronto Chapter of the Association of Fundraising Professionals (AFP). The AGO's executive director of development, Shawn St. Michael, is also named Outstanding Fundraising Professional by the association.

SEPTEMBER



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- The AGO partners with the Royal Ontario Museum (ROM) to launch two complementary exhibitions celebrating photographer Edward Steichen. The AGO presents *Edward Steichen: In High Fashion, The Condé Nast Years, 1923–1937* while the ROM shows *Vanity Fair Portraits: Photographs 1913–2009*.

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- Photography's new frontier is in the spotlight as *Beautiful Fictions: Photography at the AGO — Featuring the Vivian & David Campbell Collection* opens on the fifth floor of the contemporary tower. The exhibition showcases more than 60 photographers, including Candida Höfer, Thomas Struth, Michael Snow, Suzy Lake and Cindy Sherman.

- The AGO-organized exhibition *Drawing Attention: One Hundred Master Drawings from the Collection of the Art Gallery of Ontario* opens at the prestigious Dulwich Picture Gallery in London, England.

OCTOBER

- The AGO becomes the gateway for Scotiabank Nuit Blanche on October 3, as interactive feedback from *Torontoist* and *ArtStars* about events and installations around the city is projected onto the Gallery building.

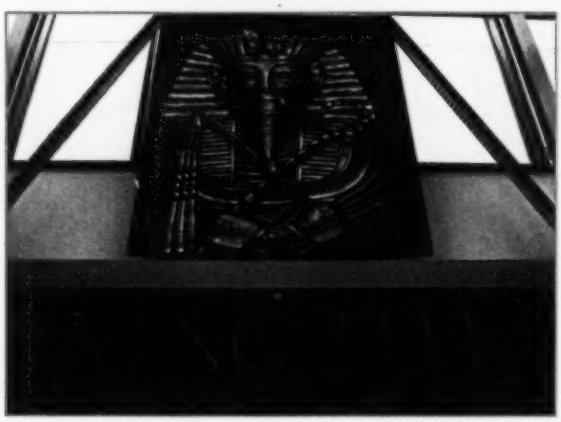
- The AGO is the only Canadian destination for the delightful exhibition *Alexander Calder: The Paris Years, 1926–1933*, organized by the Whitney Museum of American Art, New York, and the Centre Pompidou, Paris.

- The AGO plays host as the National Docent Symposium comes to Canada for the first time. The annual conference provides professional development and networking for staff and volunteers working in the education sector.

NOVEMBER

- After 30 years, the remarkable treasures of King Tut are once again at the AGO with the opening of *KING TUT: The Golden King and the Great Pharaohs* — a crowd-pleasing exhibition organized by the National Geographic Society, Arts and Exhibitions International (AEI) and AEG Exhibitions, with cooperation from the Egyptian Supreme Council of Antiquities. The exhibition is heralded by a 26-foot Anubis installed at the corner of Dundas and McCaul Streets.

- The transformed AGO celebrates its first anniversary. Since the opening weekend in November 2008, the AGO's compelling collections installed in Frank Gehry–designed spaces have received rave reviews from the public and media around the world.



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- The AGO collects gifts for CTV's Toy Mountain. All toys collected are given to deserving children over the holidays by the Salvation Army.

- The AGO's Art Matters blog generates lively online discussion about works in the AGO's collection, exhibitions and issues surrounding visual arts.

- The provocative exhibition *Rembrandt / Freud: Etchings from Life* opens, encouraging visitors to make new connections between these two great masters of the human form.

- Vault tours, exclusive artist meet-and-greets, and after-hours Gallery access are just some of the benefits offered to a new group of young patrons at the Art Gallery of Ontario as AGO Next welcomes the next generation of art enthusiasts and philanthropists.

- Leading art collector and philanthropist Dr. Ydessa Hendeles donates an extraordinary collection of 32 Canadian and international contemporary artworks to the AGO, representing the most significant single gift of contemporary art in the AGO's 110-year history.

- The daring collage-based works of Kenyan-born Wangechi Mutu are on display in the exhibition *Wangechi Mutu: This You Call Civilization?* — the first solo exhibition of Mutu's socially charged artwork at a major North American art museum.

- *Françoise Sullivan: Inner Force* celebrates the career of pioneering Canadian multimedia artist Françoise Sullivan, who was awarded the Gershon Iskowitz Prize in 2008 for her contribution to visual arts in Canada.

- The AGO's Weston Family Learning Centre receives a major boost from the federal government with a $7.5 million funding contribution from the Government of Canada's Infrastructure Stimulus Fund. The project is being designed by Toronto firm Hariri Pontarini Architects.

- Acclaimed international artist Anselm Kiefer's monumental installation *Palmsonntag (Palm Sunday)* makes its Canadian premiere at the AGO.

- *Sculpture as Time: Major Works. New Acquisitions* — an extraordinary grouping of works by leading-edge contemporary artists such as Joseph Beuys, Rebecca Horn, On Kawara, Simon Starling, Geoffrey Farmer and Tino Sehgal — explores how artists since the 1960s have radically shifted traditional definitions and boundaries of the medium.

- *KING TUT: The Golden King and the Great Pharaohs* is extended to May 2. During its 24-week run, the popular exhibition attracted 404,364 visitors — 47 percent of whom were making their first visit to the AGO. Memberships spiked during this period, with 12,450 new members joining during the run of *KING TUT*.

CAPTIONS

1. The AGO's Walker Court the evening of Massive Party
2. The sixth annual Grange Park Cleanup
3. Guests at the entrance of the *Surreal Things* exhibition
4. The AGO's stand at the CNE
5. The AGO Youth Council Vogue-Off event during the *Edward Steichen* exhibition
6. Entrance to the exhibition *Edward Steichen: In High Fashion*
7. Anubis standing guard at McCaul and Dundas Streets during the *KING TUT* exhibition
8. Exhibition banner for *KING TUT* (© 2009 Leib Kopman)
9. Announcement of funding from the Government of Canada's Infrastructure Stimulus Fund for the Weston Family Learning Centre. (From left): AGO Director and CEO Matthew Teitelbaum; Garfield Mitchell, Director, The W. Garfield Weston Foundation; Robin Young, Chair of the AGO Education Committee; and The Hon. John Baird, Minister of Transport, Infrastructure and Communities.

Unless otherwise noted, all photographs are courtesy of AGO photographers Craig Boyko, Christina Gapic, Ian Lefebvre, Leah Maghanoy and Dean Tomlinson. © Art Gallery of Ontario

The Gallery's collection continued to be strengthened throughout the year with strategic acquisitions. With 507 works added in 2009–2010, the AGO's collection now totals more than 79,500 works. Our contemporary holdings in particular benefited from an extraordinary gift of 32 Canadian and international artworks from leading art collector and philanthropist Dr. Ydessa Hendeles. The gift comprised a core group of international works by pioneering video artists Bill Viola and Gary Hill, as well as monumental sculpture by Giulio Paolini, Thomas Schütte and James Coleman. It also included cornerstone works by leading Canadian artists such as Kim Adams, Shelagh Alexander, Ian Carr-Harris, Betty Goodwin, Liz Magor, John McEwen and Ian Wallace.

Also in the contemporary area, a major gift by collector and connoisseur Thomas H. Bjarnason vitally expanded the AGO's holdings of film and video art. Numbering almost 20 works, the gift included leading multimedia artists such as Francis Alÿs, Yael Bartana, Marco Brambilla, Trisha Donnelly, Jonathan Horowitz, Jesper Just, Christian Marclay, Jonathan Monk, Beat Streuli and Jun Yang.

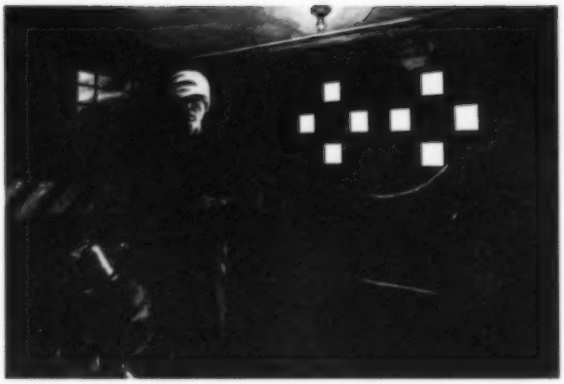
The following is a selection of other key acquisitions from each of the collecting areas over the past year.

Lawren S. Harris
Canadian, 1885–1970
Laurentians, 1913–1914
Oil on canvas
76.5 x 89.7cm
Gift of Sylvia and Irving Ungerman and Family
2009/179
© 2010 Estate of Lawren S. Harris

This rare canvas from Lawren Harris's trip to the Laurentians in 1913 marks an important point in his development as an artist. The work is a decisive step toward an increasingly painterly representation of the landscape that typifies Harris's painting. It also demonstrates his treatment of Canadian subjects with the progressively bolder palette that he developed through J.E.H. MacDonald's influence.

Karoo Ashevak
Canadian, 1940–1974
Spirit Figure, 1974
Whale bone, stone, antler
84.0 x 31.6 x 19.8 cm
Gift of Vincent Tovell
2009/390
© 2010 Karoo Ashevak

Karoo Ashevak's works are easily recognizable by his characteristic use of whalebone, with head, eyes and appendages done in the most unusual way. Ashevak falls somewhere in between an older generation of artists who were coming off the land and a new generation bent on expressing a present tense of stark realism.



Will Gorlitz
Canadian, born 1952
***Bad Faith — Yellow*, 1987**
Oil on canvas
218.6 x 317.3 x 3.5 cm
Gift of Owen Shime
2009/33
© 2010 Will Gorlitz

This large canvas from Will Gorlitz's first moment of early maturity depicts the artist at an existential crossroads. He appears as a character in an imagined scene, confronting destiny. It is the largest work by the artist in the AGO's collection and represents Gorlitz's stature as a senior Canadian representational artist.

Suzy Lake
Born in Detroit, Michigan, in 1947; living in Canada since 1968
***Untitled*, from the installation Are You Talking to Me?, 1979**
5 hand-coloured silver gelatin prints and 2 colour gelatin prints
Purchased with the assistance of Art Toronto 2009 Opening Night Preview and the David Yuile and Mary Elizabeth Hodgson Fund and Greg Latremoille
2009/101.1-7

Acquired as part of the AGO's focus on building a signature Suzy Lake collection, this series of prints represents a pivotal stage in Lake's career. To create *Are You Talking to Me?*, Lake documented herself performing the famous scene from *Taxi Driver* and manipulated her negatives and prints to amplify the emotional aspects of the monologue.

Rachel Harrison
American, born 1966
***Sphinx*, 2002**
Polystyrene, cement, Parex acrylic paint, wood, painted gypsum wallboard with framed chromogenic print
Gift of Robin and David Young
2009/199

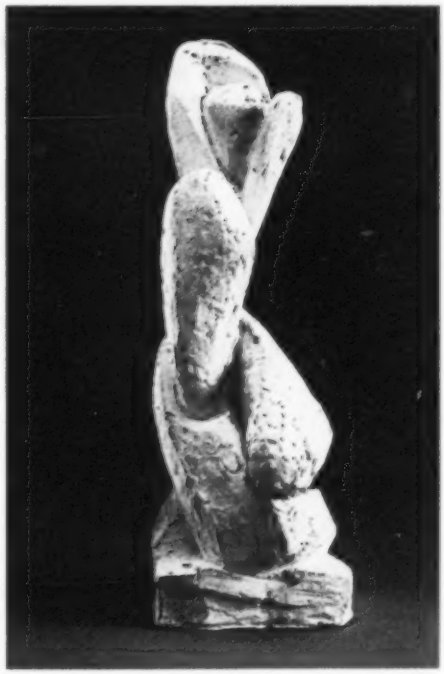
American artist Rachel Harrison has risen to international prominence by creating sculpture that maintains quirky personal connections to the everyday world. Relying on a blend of traditional and hardware-store-bought materials, she creates provocative work that surprises the viewer.

Jacques Villon
French, 1875–1963
***Self-Portrait in Studio*, 1934**
Oil on canvas
54.6 x 45.8 cm
Gift of Vincent Tovell
2009/388

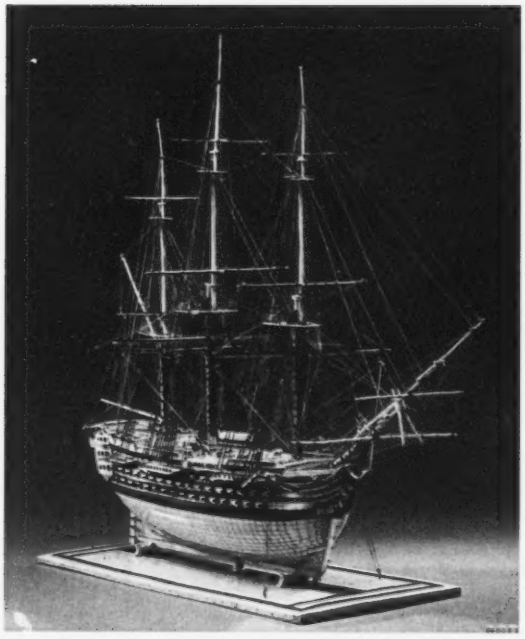
Self-Portrait in Studio is one of two oils, an etching and two drawings that belong to the *Grand dessinateur* series of Villon self-portraits from 1934–35. Jacques Villon was very much inspired by the sculpture of his brother, Raymond Duchamp-Villon, and this is often referenced in his paintings, drawings and prints.

Raymond Duchamp-Villon
French, 1876–1918
***Jeune Fille Assise (Seated Girl)*, 1914**
Plaster
32.3 x 11.0 x 16.4 cm
Gift of Vincent Tovell
2009/389
© 2010 Art Gallery of Ontario

Seated Girl is a key addition to the AGO's permanent collection of works by Raymond Duchamp-Villon, one of the foremost masters of European modern sculpture. A unique life-time plaster, it appears to have been based on a mannequin-like figure, pared down to an essential geometry of conical, oval and triangular forms.



Jeune Fille Assise (Seated Girl), 1914



Unknown French Prisoners of War
***Three-Decker Prisoner of War Model*, 1793–1815**
Bone, baleen, copper alloy, cord, thread, foil, wood, mica, straw, polychrome, paper
Gift of Fredrik S. Eaton
2009/227
© 2010 Art Gallery of Ontario

This model of a rigged three-decker British warship is an outstanding example of work made by the more than 120,000 prisoners of war (mostly French) placed in detention in England between 1793 and 1815. Despite appalling living conditions, the POWs transformed mutton or beef bones, saved from daily rations, into detailed, sophisticated carvings. At regular prison fairs, models like this one sold for significant sums. At the conclusion of the Napoleonic Wars, some prisoners had been so successful with their carvings that they remained in Britain to continue meeting market demand.

Stanley Spencer
British, 1891–1959
***Dorset Landscape*, 1920**
Oil on canvas
35.0 x 46.0 cm
Gift of Dr. and Mrs. A.D. Taliano
2009/223

This painting is one of seven known canvases and panels painted by Stanley Spencer while at Durweston in central Dorset in 1920. Spencer's landscape paintings differ quite significantly from the detailed and symbolic paintings of his religious series. In 1948, he recalled that he had abandoned religious subjects in 1920 due to "war depression" but, in addition to the lighter subject matter, there were other therapeutic benefits to painting landscapes. Unlike his more complicated religious works, Spencer found that landscapes were much more commercially viable.

PHOTOGRAPHY

James VanDerZee
American, 1886–1983
***Undeclared War*, 1927**
Gelatin silver print, printed late 1960s
24 x 19.2 cm
Purchased with funds donated by AGO members
2008/196

This humorous tableau is part of a series of aggrieved wives and wayward husbands. The stage for this study of gender relations was James VanDerZee's apartment, which also served as his photo studio. This photograph joins one other work by VanDerZee in the AGO's collection — a portrait of painter Jean-Michel Basquiat.

André Kertész
born in Budapest, Hungary, 1894; died in New York, 1985
***Untitled*, 1929**
Gelatin silver print, printed late 1940s or early 1950s
35.1 x 27.9 cm
Gift of Stephen Brown and Brenda Woods
2009/202
© 2010 André Kertész

Using a small hand-held camera, André Kertész roamed the streets and countryside where he lived (Hungary, then Paris and finally New York), making photographs. This group of five unique gelatin silver prints — all landscapes and parks in rural France — portrays a coherent, definitive perspective on France.

Untitled, 1929

Julia Margaret Cameron
British, 1815–1879
***La Santa Julia*, 1867**
Albumen print
29.9 x 24.3 cm
Purchase, with assistance from Photography Curatorial Committee
2009/25

Julia Margaret Cameron's unconventional life and artistic vision mark her as one of the most outstanding and influential artists to have emerged in the history of photography. She produced more than 1,200 photographs during a relatively brief career that she began in 1864, at the age of 48, and ended a few years before her death in 1879. Her portraits of eminent Victorians and photographic compositions staged to illustrate poetical and biblical works have been the subject of many books, articles and exhibitions since the 1870s.

PRINTS AND DRAWINGS

Jacques Louis Petit
French, 1760–1812
After Jean-Joseph Bernard (French, 1740–1809)
***Calligraphic Portrait of Marie Antoinette*, 1787**
Engraving in sepia and red ink on paper
59.5 x 38.6 cm
Purchased as a gift of the Trier-Fodor Fund Foundation
2009/979
© 2010 Art Gallery of Ontario

The AGO has been building a collection of caricatures for more than 40 years. The collection now numbers over 500 prints and drawings. Within this collection there is a focus on caricatures, posters and book illustrations related to the period of the French Revolution. Marie Antoinette was the most notorious queen in French history and was recently the subject of a major exhibition at the Grand Palais, Paris. This rare, large-scale engraving is a technical tour de force, executed using an extraordinary calligraphic technique.

Philibert-Louis Debucourt
French, 1755–1832
***The Palais Royal-gallery's Walk. Promenade de la Galerie du Palais Royal*, 1787**
Etching & engraving printed in colour from four plates on paper
37.6 x 57.0 cm
Purchased as a gift of the Trier-Fodor Foundation
2009/60

This print is one of a handful of great masterpieces in the history of colour printing and caricature. It documents a group of pleasure seekers at one of Paris's liveliest meeting places and is one of the most famous of the large, multi-figured French coloured prints.

Calligraphic Portrait of Marie Antoinette, 1787

George Bellows
American, 1882–1925
***The Drunk*, 1923–24**
Lithograph on paper
39.7 x 33.0 cm
Purchased as a gift of John Harkness (1954–2007)
2009/105
© 2010 Art Gallery of Ontario

George Bellows stands as one of the great masters in the field of lithography and in the history of American printmaking. Between 1921 and 1924, he created 170 lithographs. Among his characteristic subjects were portraits of his family and friends, boxing scenes, events from World War I, New York street scenes, nudes and religious subjects. *The Drunk* shows the intense human drama and dynamic movement that characterized Bellows's most famous images.

E.P. TAYLOR RESEARCH LIBRARY & ARCHIVES

David Brown Milne fonds
Gift of David Milne Jr.

The David Brown Milne archive represents the major visual legacy of one of Canada's leading artists of the twentieth century, and establishes the Art Gallery of Ontario as a centre for research on Milne. It includes the largest concentration of preparatory works on paper, cancelled watercolours and sketchbooks by Milne, as well as important correspondence, diaries and other textual records. The Milne fonds will support the research and exhibition of the AGO's permanent collection of Milne works of art, particularly through the David Milne Study Centre.

On Kawara
Japanese, born 1933
I MET: 1968 to 1979
Multiple in book format, 12 volumes (boxed), copy 17/90
Published Antwerp, 2004
Gift of Mr. Tom Bjarnason

From June 1, 1968, until September 17, 1979, Japanese conceptual artist On Kawara recorded details of his daily life on a single sheet of paper. This grew to 4,772 pages — each page a typewritten chronological list of every person he met and conversed with during the day, with the date stamped on the bottom of each page. The artist named the project *I MET*. A facsimile edition of the original 24 binders was produced in Antwerp in 2004 by Editions Micheline Szwajcer & Michèle Didier.

Alvin Langdon Coburn
American, 1882–1966
Men of Mark
Book with 33 photogravure portraits printed by the photographer
Unnumbered limited edition of 300
Published London, 1913
Gift of Mr. Jeff Nolte

This book by photographer A.L. Coburn contains a collection of portraits in photogravure of literary and art celebrities. Associated with Steichen, Stieglitz and Käsebier in New York early in his career, in London Coburn fell in with the Vorticists, a group of artists that included Wyndham Lewis and Henri Gaudier-Brzeska. Coburn dropped out of the photographic scene in the 1920s, after becoming increasingly interested in mysticism. In the late 1940s, he was rediscovered — and his reputation revived — by Beaumont Newhall, then Director of George Eastman House in Rochester, New York.

The Art Gallery of Ontario is governed by a Board of Trustees and Directors, responsible for the overall direction of the Gallery. The AGO's board members generously volunteer their time, knowledge and expertise to ensure the institution's effective operation.

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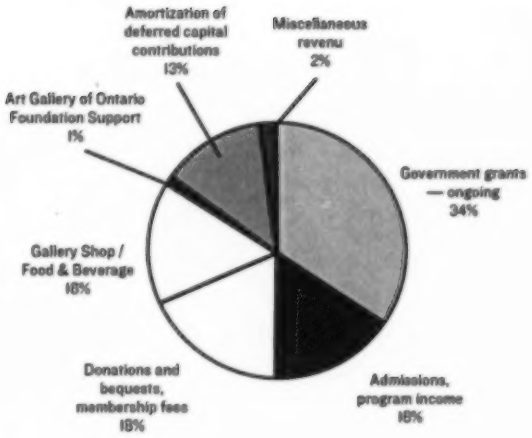
Statement of Operations

Year ended March 31 (reported in thousands of dollars)

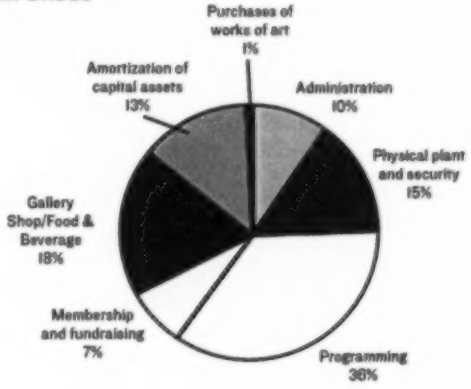
REVENUE	2010	2009
Government grants – ongoing	$22,613	$12,981
Admissions, program income	10,630	2,325
Donations and bequests, membership fees	12,101	13,524
Gallery Shop / Food & Beverage	10,124	4,471
Art Gallery of Ontario Foundation Support	705	1,226
Amortization of deferred capital contributions	8,593	5,549
Miscellaneous revenue	1,357	561
Total revenue	$66,123	$40,637

EXPENSES		
Administration	$6,300	$5,180
Physical plant and security	9,708	8,825
Programming	23,277	16,712
Membership and fundraising	4,860	4,465
Gallery Shop / Food & Beverage	11,821	5,814
Amortization of capital assets	8,891	5,947
Purchases of works of art	481	965
Total expenses	$65,338	$47,908
Net surplus (deficit) from operations	$785	($7,271)
Pension adjustment	551	494
Government grants – (one-time)	8,600	0
Net surplus (deficit) for year	$9,936	($7,765)
Net deficit, beginning of year	(8,441)	(676)
Net surplus (deficit), end of year	$1,495	($8,441)

REVENUE


Amortization of deferred capital contributions 13%
Miscellaneous revenu 2%
Art Gallery of Ontario Foundation Support 1%
Government grants — ongoing 34%
Gallery Shop / Food & Beverage 18%
Donations and bequests, membership fees 18%
Admissions, program income 16%

EXPENSES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Amortization of capital assets 13%
Administration 10%
Physical plant and security 15%
Gallery Shop/Food & Beverage 18%
Membership and fundraising 7%
Programming 36%

Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2009–2010. Financial statements for the 2009–2010 fiscal year (April 1, 2009 to March 31, 2010), audited by Ernst & Young, are available upon request from the Art Gallery of Ontario.

2. In 2009–2010, a one-time grant of $8.6 million was received from the Province of Ontario to address the shortfall incurred in 2008–2009, when the Gallery was closed for seven months to complete the *Transformation AGO* expansion project.

3. From November 24, 2009 to May 2, 2010, the AGO hosted the exhibition *KING TUT: The Golden King and The Great Pharaohs*. Results to March 31 are included in the Statement of Operations, with revenues of $7,761,000 and expenses of $6,799,000, for a net surplus of $962,000.

4. Pension adjustment reflects the excess of cash contributions over pension expense each year.

5. In the 2009–2010 fiscal year, the AGO received gifts of works of art with an approximate value of $48,485,000. This is not reflected in the financial data above but is identified in the AGO's 2009–2010 audited financial statements.

6. The AGO records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

Balance Sheet

As at March 31 (reported in thousands of dollars)

ASSETS	2010	2009
Current assets and deferred expenses	$23,657	$31,541
Net capital assets	251,144	255,344
Total assets	$274,801	$286,885

LIABILITIES		
Current liabilities	$19,133	$21,768
Long-term debt	24,000	48,300
Deferred capital contributions	230,173	225,258
Total liabilities	$273,306	$295,326
NET SURPLUS(DEFICIT)	$1,495	($8,441)
Total liabilities and net surplus(deficit)	$274,801	$286,885

Notes

1. Works of art are included at the nominal value of $1,000 in net capital assets.

2. Included in net capital assets are $221,728,000 in expenses for the *Transformation AGO* expansion project.

3. Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. Included in this amount are $200,380,000 in contributions from the public and private sector, designated for the *Transformation AGO* expansion project.

Financial Statements

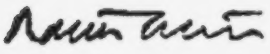
Art Gallery of Ontario

March 31, 2010

MANAGERIAL RESPONSIBILITIES

The Board of Trustees, which is responsible for, among other things, the financial statements of the **Art Gallery of Ontario** [the "Gallery"], delegates to management the responsibility of the financial statements. Responsibility for their review is that of the Finance Committee. Each year the Trustees of the Gallery appoint independent auditors to audit and report directly to them on the financial statements. The financial statements were prepared by management in accordance with Canadian generally accepted accounting principles, which were consistently applied. Management maintains a system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. There are limits inherent in all systems based on the recognition that the cost of such systems should not exceed the benefits to be derived. Management believes its system provides the appropriate balance in this respect.

The Gallery's Finance Committee, which carries out the function of an Audit Committee, is appointed by the Board of Trustees annually. The Finance Committee is comprised of members of the Board and two ex-officio non-voting members of management. The Finance Committee meets with management and with the independent auditors [who have free access to the Finance Committee] to satisfy itself that each group is properly discharging its responsibilities and to review the financial statements and the independent auditors' report. The Finance Committee reports its findings to the Board of Trustees for its consideration in approving the financial statements for issuance to the Members of the Gallery.



Matthew Teitelbaum
Michael and Sonja Koerner Director and CEO
May 31, 2010.

AUDITORS' REPORT

To the Members of the
Art Gallery of Ontario

We have audited the balance sheet of the **Art Gallery of Ontario** as at March 31, 2010 and the statements of operations and changes in net surplus (deficit) and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at March 31, 2010 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Ernst & Young LLP

Toronto, Canada,
May 31, 2010.

Chartered Accountants
Licensed Public Accountants

Art Gallery of Ontario

BALANCE SHEET

[in thousands of dollars]

As at March 31

	2010 $	2009 $
ASSETS		
Current		
Cash and cash equivalents	**19,472**	25,225
Grants and accounts receivable *[note 15[d]]*	**1,173**	1,808
Inventories	**865**	1,934
Other *[note 3]*	**862**	1,840
Total current assets	**22,372**	30,807
Works of art, at nominal value *[note 4]*	**1**	1
Capital assets, net *[note 5]*	**251,143**	255,343
Accrued pension asset *[note 12]*	**1,285**	734
	274,801	286,885
LIABILITIES AND NET SURPLUS (DEFICIT)		
Current		
Accounts payable and accrued liabilities *[note 18]*	**12,362**	16,078
Deferred contributions *[note 7]*	**3,423**	3,620
Deferred revenue	**3,348**	2,070
Total current liabilities	**19,133**	21,768
Long-term debt *[note 6[b]]*	**24,000**	48,300
Deferred capital contributions *[notes 8 and 17]*	**230,173**	225,258
Total liabilities	**273,306**	295,326
Commitments *[notes 6[b] and 14]*		
Net surplus (deficit) *[note 10]*	**1,495**	(8,441)
	274,801	286,885

See accompanying notes

On behalf of the Board:

Tony Gagliano
Trustee

Avie Bennett, C.C. O. Ont
Trustee

Art Gallery of Ontario

STATEMENT OF OPERATIONS AND CHANGES IN NET SURPLUS (DEFICIT)

[in thousands of dollars]

Year ended March 31

	2010 $	2009 $
REVENUE		
Government grants *[notes 7, 9 and 17]*	22,613	12,981
Admissions	8,278	1,664
Membership fees	2,989	1,296
Donations and bequests *[notes 7 and 16]*	9,112	12,228
Education, outreach and program	2,352	661
Gallery shop	3,414	1,837
Food and beverage	6,710	2,634
The Art Gallery of Ontario Foundation *[notes 15[b] and 16]*	705	1,226
Investment income	83	151
Gifted works of art *[note 4]*	48,485	28,453
Miscellaneous	1,274	410
Amortization of deferred capital contributions	8,593	5,549
	114,608	69,090
EXPENSES		
Administration	5,527	4,914
Physical plant and security	9,708	8,825
Curatorial and exhibitions	14,352	11,036
Education, outreach and programs	4,310	3,124
Membership and fundraising *[note 17]*	4,860	4,465
Marketing and promotion	4,615	2,552
Gallery shop *[note 13]*	4,757	2,324
Food and beverage *[note 13]*	7,064	3,490
Accession of art for collection *[note 4]*		
Gifted	48,485	28,453
Purchased	481	965
Interest	773	266
Amortization of capital assets	8,891	5,947
	113,823	76,361
Excess (deficiency) of revenue over expenses before the following	785	(7,271)
Pension adjustment *[note 12[b]]*	551	494
Provincial one-time grant *[note 9[c]]*	8,600	—
Excess (deficiency) of revenue over expenses for the year	9,936	(7,765)
Net deficit, beginning of year	(8,441)	(676)
Net surplus (deficit), end of year *[note 10]*	1,495	(8,441)

See accompanying notes

Art Gallery of Ontario

STATEMENT OF CASH FLOWS

[in thousands of dollars]

Year ended March 31

	2010 $	2009 $
OPERATING ACTIVITIES		
Excess (deficiency) of revenue over expenses for the year	**9,936**	(7,765)
Add (deduct) non-cash items		
Amortization of capital assets	**8,891**	5,947
Amortization of deferred capital contributions	**(8,593)**	(5,549)
Net change in non-cash working capital balances related to operations *[note 11]*	**6,374**	11,874
Increase in accrued pension asset	**(551)**	(494)
Cash provided by operating activities	**16,057**	4,013
INVESTING AND FINANCING ACTIVITIES		
Purchase of capital assets		
Transformation AGO	**(9,150)**	(58,109)
Other capital assets	**(1,868)**	(2,114)
Cash used in investing activities	**(11,018)**	(60,223)
FINANCING ACTIVITIES		
Contributions restricted for capital asset purchases	**13,508**	56,874
Advances (payments) on long-term debt	**(24,300)**	26,389
Cash provided by (used in) financing activities	**(10,792)**	83,263
Net increase (decrease) in cash and cash equivalents during the year	**(5,753)**	27,053
Cash and cash equivalents (bank indebtedness), beginning of year	**25,225**	(1,828)
Cash and cash equivalents, end of year	**19,472**	25,225
Supplemental information		
Interest paid	**816**	936

See accompanying notes

Art Gallery of Ontario

NOTES TO FINANCIAL STATEMENTS

March 31, 2010

1. DESCRIPTION

The Art Gallery of Ontario [the "Gallery"] is incorporated under the Art Gallery of Ontario Act, 1966 [the "Act"] and is a transfer payment recipient of the Ministry of Culture of the Province of Ontario by virtue of this Act. The Gallery holds its collection of works of art in trust for the people of Ontario.

The Art Gallery of Ontario Foundation [the "Foundation"] is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the general endowment funds held for the benefit of the Gallery. The accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the independent Board of Trustees of the Foundation *[note 15]*.

The assets and liabilities of the Gallery's pension plan are reported separately and are not included in these financial statements *[note 12]*.

The Gallery is a registered charity under the Income Tax Act (Canada) and, as such, is exempt from income taxes.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

Revenue recognition

The Gallery follows the deferral method of accounting for contributions, which include donations and government grants. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims. Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the year in which the related expenses are recognized. Endowment contributions are recognized as direct increases in net assets in the year in which they are received. Membership fees are deferred and recognized as revenue over the term covered by the fees. Revenue from the sale of goods and services is recorded when the goods are delivered and the services are rendered.

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NOTES TO FINANCIAL STATEMENTS

March 31, 2010

Cash and cash equivalents

Cash and cash equivalents consist of cash on deposit, bankers' acceptances and guaranteed investment certificates with an original term to maturity of less than 90 days.

Inventories

Inventories, which represent goods held for resale, are valued at the lower of cost and net realizable value. Inventory value is determined using the weighted average method.

Works of art

The value of works of art has been excluded from the balance sheet except for a nominal value of $1,000. Gifted works of art are recorded as revenue at values based on appraisals by independent appraisers. Accession of art for collection, both gifted and purchased, is expensed.

Capital assets

Purchased capital assets are recorded at cost. Contributed capital assets are capitalized at fair market value at the date of contribution. Capital assets are amortized on a straight-line basis over their estimated useful lives as follows:

Buildings and building improvements	20 to 40 years
Equipment and furnishings	3 to 10 years

Interest costs related to the funding of capital assets are capitalized during the construction period.

Other assets

Costs directly related to the development of future temporary exhibitions, future special events and special fundraising campaigns are presented as other assets when the Gallery can reliably demonstrate that there is a future economic benefit associated with these costs. These costs are expensed over their useful life, which for future temporary exhibitions is the period over which the exhibition is held, for future special events is the date of the event and for special fundraising campaigns is the period over which pledges are collected. Such costs are expensed immediately when there is insufficient evidence that the costs are recoverable.

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NOTES TO FINANCIAL STATEMENTS

March 31, 2010

Translation of foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated at the year end exchange rate. Revenue and expenses are translated at the rate in effect on the settlement date. Foreign exchange gains and losses are recorded in the statement of operations and changes in net surplus (deficit).

Financial instruments

The Gallery has chosen to apply Canadian Institute of Chartered Accountants ["CICA"] 3861, *Financial Instruments - Disclosure and Presentation,* in place of CICA 3862, *Financial Instruments – Disclosures,* and CICA 3863, *Financial Instruments - Presentation.*

Donated materials and services

The value of materials and volunteer and other services donated to the Gallery is not recorded in the financial statements.

Pension plan

The Gallery accrues its obligations under employee benefit plans and the related costs, net of plan assets. The cost of pensions earned by employees is actuarially determined using the projected benefit method pro rated on service and management's best estimate of expected plan investment performance and salary escalation. Past service costs from plan amendments are amortized on a straight-line basis over the average remaining service period of employees active at the date of amendment. The transitional asset and the excess of the cumulative balance of any net actuarial gain (loss) over 10% of the greater of the benefit obligation and the fair value of plan assets is amortized over the average remaining service period of active employees. The average remaining service period of the active employees covered by the pension plan is 16 years. Liabilities are discounted at current rates on long-term bonds.

Contributions to the money purchase component of the pension plan are expensed when due.

Allocation of expenses

The costs of each function include the costs of personnel and other expenses that are directly related to the function. General support costs are not allocated except for amounts allocated to gallery shop and food and beverage.

NOTES TO FINANCIAL STATEMENTS

March 31, 2010

Use of estimates

The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual amounts could differ from those estimates.

Changes in accounting policies

Effective April 1, 2009, the Gallery has adopted retroactively those revisions to the 4400 series and certain other sections to amend or improve those parts of the CICA Handbook related to not-for-profit organizations that impact its financial statements. The revisions that have been adopted together with their impact are set out below.

The adoption of CICA 1540, *Cash Flow Statements*, required the presentation of investing and financing activities in separate sections as well as other supplementary disclosures in the statement of cash flows.

Additional disclosures required as a result of adopting CICA 4470, *Disclosure of Allocated Expenses for Not-for-Profit Organizations*, have also been provided in the accounting policies and note 13. Effective April 1, 2009, the Gallery began to allocate general support costs to gallery shop and food and beverage.

CICA 1000, *Financial Statement Concepts*, was amended to clarify that assets not meeting the definition of an asset are not permitted to be recognized on the balance sheet. The organization has reviewed costs recorded on the balance sheet and determined that no adjustment is required to the financial statements. An accounting policy note has been added with respect to the accounting for other assets and certain amounts on the balance sheet have been reclassified.

NOTES TO FINANCIAL STATEMENTS

March 31, 2010

3. OTHER ASSETS

Other assets consist of:

	2010 $ [000s]	2009 $
Costs related to special fundraising campaigns *[note 17]*	**392**	927
Future exhibition costs	**159**	292
Prepaid expenses	**311**	621
	862	1,840

4. WORKS OF ART

As at March 31, 2010, the collection consisted of approximately 82,684 [2009 – 82,200] works of art. During fiscal 2010, the Gallery purchased 59 [2009 - 69] works of art at a total cost of $481,000 [2009 - $965,000]. Contributions to the collection included 425 [2009 – 9,274] works of art with an estimated fair value of $48,485,000 [2009 - $28,453,000].

5. CAPITAL ASSETS

Capital assets consist of the following:

	2010			2009	
	Cost $	Accumulated amortization $	[000s]	Cost $	Accumulated amortization $
Land	**525**	—		525	—
Buildings and building improvements					
Transformation AGO *[note 17]*	**221,728**	**8,244**		218,905	2,736
Other	**84,665**	**51,222**		84,477	48,968
Equipment and furnishings	**15,174**	**11,608**		13,619	10,479
Construction in progress -					
Weston Family Learning Centre	**125**	—		—	—
	322,217	**71,074**		317,526	62,183
Less accumulated amortization	**71,074**			62,183	
Net book value	**251,143**			255,343	

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During the year, no interest was capitalized [2009 - $762,000] in connection with the Transformation AGO project.

6. CREDIT FACILITIES

[a] The Gallery has a line of credit for operating purposes. It is a $4,500,000 revolving demand loan bearing interest at the prime lending rate, of which no amount was drawn as at March 31, 2010 and 2009.

[b] On March 31, 2009, the Gallery converted its construction financing revolving loan for the Transformation AGO expansion project to a term loan, with an interest rate at prime. As at March 31, 2010, there was a total of $24,000,000 [2009 - $48,300,000] outstanding at a rate of 2.25%. The loan agreement requires that all contributions to the Transformation AGO capital campaign *[note 17]* be applied to the term loan balance as received. The loan is repayable on April 20, 2011.

[c] As at March 31, 2010, there were outstanding letters of credit of $453,000 [2009 - $1,133,000].

7. DEFERRED CONTRIBUTIONS

Deferred contributions represent unspent externally restricted grants and donations for acquisitions of works of art and other restricted purposes. The changes in the deferred contributions balance are as follows:

	2010 $ [000s]	2009 $
Balance, beginning of year	**3,620**	4,366
Grants and donations received for restricted purposes	**2,143**	5,040
Less amounts recognized as revenue during the year	**(2,340)**	(5,786)
Balance, end of year	**3,423**	3,620

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8. DEFERRED CAPITAL CONTRIBUTIONS

Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets and repayment of debt incurred to fund capital assets. The amortization of deferred capital contributions is recorded as revenue in the statement of operations and changes in net surplus (deficit). The changes in the deferred capital contributions balance are as follows:

	2010 $ [000s]	2009 $
Balance, beginning of year	**225,258**	173,933
Less amortization of deferred capital contributions		
Transformation AGO *[note 17]*	**(5,508)**	(2,736)
Other capital assets	**(3,085)**	(2,813)
Contributions restricted for capital assets		
Transformation AGO *[note 17]*	**10,671**	54,671
Other capital assets	**2,837**	2,203
Balance, end of year	**230,173**	225,258

9. GOVERNMENT GRANTS

[a] Details of government grants recorded as revenue are as follows:

	2010 $ [000s]	2009 $
Government of Ontario	**21,803**	12,009
Government of Canada	**277**	442
City of Toronto	**533**	530
	22,613	12,981

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NOTES TO FINANCIAL STATEMENTS

March 31, 2010

[b] During the year, the following government grants were received for the acquisition or repair of works of art or capital assets:

	2010 $	[000s]	2009 $
Government of Ontario	1,385		1,170
Government of Canada	202		25
	1,587		1,195

These grants are recorded as deferred contributions *[note 7]* or deferred capital contributions *[note 8]* and recognized as revenue in the year in which the related expenses are recognized.

[c] In fiscal 2010, the Gallery received a one-time grant of $8,600,000 to cover the cumulative deficit reported as at March 31, 2009. This grant has been recorded in the statement of operations and changes in net surplus (deficit) for the year ended March 31, 2010.

10. NET SURPLUS (DEFICIT)

Changes in the components of net surplus (deficit) as at March 31 are as follows:

	2010			2009
	Accumulated surplus/(deficit) $	Board restricted $	Total $ [000s]	Total $
Net deficit, beginning of year	(8,778)	337	(8,441)	(676)
Excess (deficiency) of revenue over expenses for the year	9,931	5	9,936	(7,765)
Net surplus (deficit), end of year	1,153	342	1,495	(8,441)

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NOTES TO FINANCIAL STATEMENTS

March 31, 2010

11. STATEMENT OF CASH FLOWS

The net change in non-cash working capital balances related to operations consists of the following:

	2010 $ [000s]	2009 $
Grants and accounts receivable	635	32
Due from the Province of Ontario	—	8,600
Inventories	1,069	(1,652)
Other assets	978	897
Accounts payable and accrued liabilities	2,611	3,567
Deferred contributions	(197)	(746)
Deferred revenue	1,278	1,176
	6,374	11,874

12. PENSION PLAN

[a] The Gallery maintains a pension plan that covers substantially all of its employees. The plan provides retirees with pensions on a money purchase basis or on a defined benefit basis using a formula based on service and the best five years of earnings.

[b] The expense for the Gallery's pension plan for the year ended March 31 included in these financial statements is as follows:

	2010 $ [000s]	2009 $
Defined benefit component	325	338
Money purchase component	362	346
	687	684

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Other information about the Gallery's pension plan included in these financial statements for the year ended March 31 is as follows:

	2010 $ [000s]	2009 $
Employees' contributions	277	255
Employer contributions - defined benefit component	876	832
Employer contributions - money purchase component	362	346

The Gallery has recorded the employer contributions of $1,238,000 [2009 - $1,178,000] as expenses in the calculation of excess (deficiency) of revenue over expenses before the following. The pension adjustment of $551,000 [2009 - $494,000] represents the difference between the cash contributions of $1,238,000 [2009 - $1,178,000] and the accrual-based expense of $687,000 [2009 - $684,000].

[c] The assets and liabilities of the Gallery's pension plan are reported separately and not included in these financial statements. The latest actuarial valuation for the pension plan was performed as of January 1, 2008. The Gallery measures its accrued benefit obligation and the fair value of plan assets for accounting purposes as at March 31 of each year. Information about the defined benefit component of the Gallery's pension plan is as follows:

	2010 $ [000s]	2009 $
Accrued benefit obligation	19,458	13,651
Fair value of plan assets	17,542	14,060
Funded status - plan surplus (deficit)	(1,916)	409
Unamortized transitional asset	(513)	(615)
Unamortized net actuarial losses	3,714	940
Accrued pension asset	1,285	734

Other information about the defined benefit component of the Gallery's pension plan for the year ended March 31 is as follows:

	2010 $ [000s]	2009 $
Benefits paid	736	554

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[d] The significant actuarial assumptions adopted in measuring the Gallery's accrued benefit obligations and expenses are as follows:

	2010 %	2009 %
Accrued benefit obligation		
Discount rate	**6.00**	8.25
Salary increases	**3.25**	3.25
Expense		
Discount rate	**8.25**	6.00
Expected long-term rate of return on plan assets	**7.00**	7.00
Salary increases	**3.25**	3.25

[e] The pension plan assets are held in investments managed by an external investment manager. As at March 31, the mix of the investments is as follows:

	2010 %	2009 %
Money market	**1**	—
Canadian bonds	**37**	37
Canadian equities	**36**	35
U.S. equities	**12**	13
Other international equities	**14**	15
	100	100

13. ALLOCATION OF EXPENSES

General support costs have been allocated to the following functions:

	2010 $ [000s]	2009 $
Gallery shop	**79**	—
Food and beverage	**196**	—
	275	—

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NOTES TO FINANCIAL STATEMENTS

March 31, 2010

14. LEASE COMMITMENTS

Future minimum annual payments under operating leases for premises and equipment, excluding operating costs, are as follows:

	$ [000s]
2011	63
2012	62
2013	52
2014	4
	181

15. THE ART GALLERY OF ONTARIO FOUNDATION

[a] The accounts of the Foundation are presented separately and are not consolidated in these financial statements. As at December 31, the fund balances of the Foundation were as follows:

	2009 $ [000s]	2008 $
Unrestricted	**271**	200
Restricted	**5,217**	4,667
Endowment	**24,534**	19,087
	30,022	23,954

[b] During the year ended March 31, the Foundation contributed the following amounts for the indicated purposes:

	2010 $ [000s]	2009 $
Operations	**553**	644
Acquisitions	**152**	582
	705	1,226

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[c] The Foundation receives consulting services from MT 101 Corp., a corporation controlled by Matthew Teitelbaum, the Michael and Sonja Koerner Director and CEO of the Gallery, who is not an employee of the Foundation. The Foundation's net payments to the Gallery's Director and CEO for these services during the year ended December 31, 2009 totaled $87,124 [2008 - $87,124].

[d] Included in grants and accounts receivable are amounts due from the Foundation of $10,000 [2009 - $61,000]. The amounts are non-interest bearing and due on demand.

16. VOLUNTEERS OF THE ART GALLERY OF ONTARIO

The Volunteers of the Art Gallery of Ontario support the Gallery's mission through their active support of Gallery initiatives and programming. In accordance with the current partnership between the Gallery and the Volunteers of the Art Gallery of Ontario, all monies attributable to volunteer efforts are reflected directly in the Gallery's revenue.

During the year ended March 31, 2010, the Volunteers of the Art Gallery of Ontario donated $49,999 for the exhibition sponsorship of the *Edward Steichen: In High Fashion, the Condé Nast Years 1923-1937,* from endowment income of the Volunteer Endowment Trust. These funds were transferred from the Volunteer Funds held within the Foundation and are recorded as Foundation revenue in the statement of operations and changes in net surplus (deficit). In fiscal 2009, an amount of $52,888 was donated for sponsorship of the book, *Highlights of the AGO.*

17. TRANSFORMATION AGO

The expansion project, known as Transformation AGO, has expanded galleries and other public spaces. The public opening of the Transformation AGO was November 14, 2008. The project has been financed by both public sector and private contributions. As of March 31, 2010, the Gallery has received $24,000,000 from the Government of Canada and $39,000,000 from the Government of Ontario.

As at March 31, 2010, the Gallery has incurred costs totaling $221,728,000 [2009 - $218,905,000] for the project, which are recorded on the balance sheet as a capital asset *[note 5]*. At March 31, 2010, the Gallery has received contributions of $200,380,000 [2009 - $189,709,000], which are recorded on the balance sheet as deferred capital contributions *[note 8]*.

The Transformation AGO fundraising campaign is designed to raise funds for the capital construction, endowment funding for operating support and endowment funding for contemporary art acquisitions. Fundraising costs related to the fundraising campaign, which are to be covered by

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a levy applied to campaign donations, are recorded as an other asset and amortized based on the amount of the levy on the donations received during the year. As at March 31, 2010, there are capitalized fundraising costs of $392,000 [2009 - $927,000] recorded as other assets *[note 3]* on the balance sheet. In 2010, $726,000 [2009 - $1,035,000] of fundraising costs were recorded as a membership and fundraising expense and an equal amount of donations was recorded as donations and bequests revenue.

18. THE KING TUT EXHIBITION

During the year, the Gallery, in partnership with Arts and Exhibition International, LLC ["AEI"] and the National Geographic Society, hosted *King Tut: The Golden King and the Great Pharaohs*. The exhibition was held between November 24, 2009 and May 2, 2010.

The Gallery has included the following revenue and expenses related to the King Tut Exhibition in the statement of operations and changes in net surplus (deficit):

	$
	[000s]
Revenues	
Ontario government grants	295
Admissions	5,674
Education, outreach and programs	1,035
Miscellaneous	569
Donations	188
Total revenues	**7,761**
Expenses	
Administration	59
Physical plant and security	551
Education, outreach and programs	695
Curatorial and exhibitions	3,967
Marketing and promotion	1,527
Total expenses	**6,799**
Excess of revenues over expenses	**962**

As at March 31, 2010, there was $3,618,000 due to AEI in connection with the King Tut Exhibition.

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NOTES TO FINANCIAL STATEMENTS

March 31, 2010

19. FINANCIAL INSTRUMENTS

The Gallery is subject to credit risk with respect to its accounts receivable and interest rate cash flow risk with respect to its long-term debt.

20. CAPITAL MANAGEMENT

In managing capital, the Gallery focuses on liquid resources available for operations. The Gallery's objective is to have sufficient liquid resources to continue operating despite adverse financial events and to provide it with the flexibility to take advantage of opportunities that will advance its purposes. The Gallery has available lines of credit that are used when sufficient cash flow is not available from operations to cover operating and capital expenditures *[note 6]*. The need for sufficient liquid resources is considered in the preparation of an annual budget and in the monitoring of cash flows and actual operating results compared to the budget. As at March 31, 2010, the Gallery has met its objective of having sufficient liquid resources to meet its current obligations.

21. COMPARATIVE FINANCIAL STATEMENTS

The comparative financial statements have been reclassified from statements previously presented to conform to the presentation of the 2010 financial statements.

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